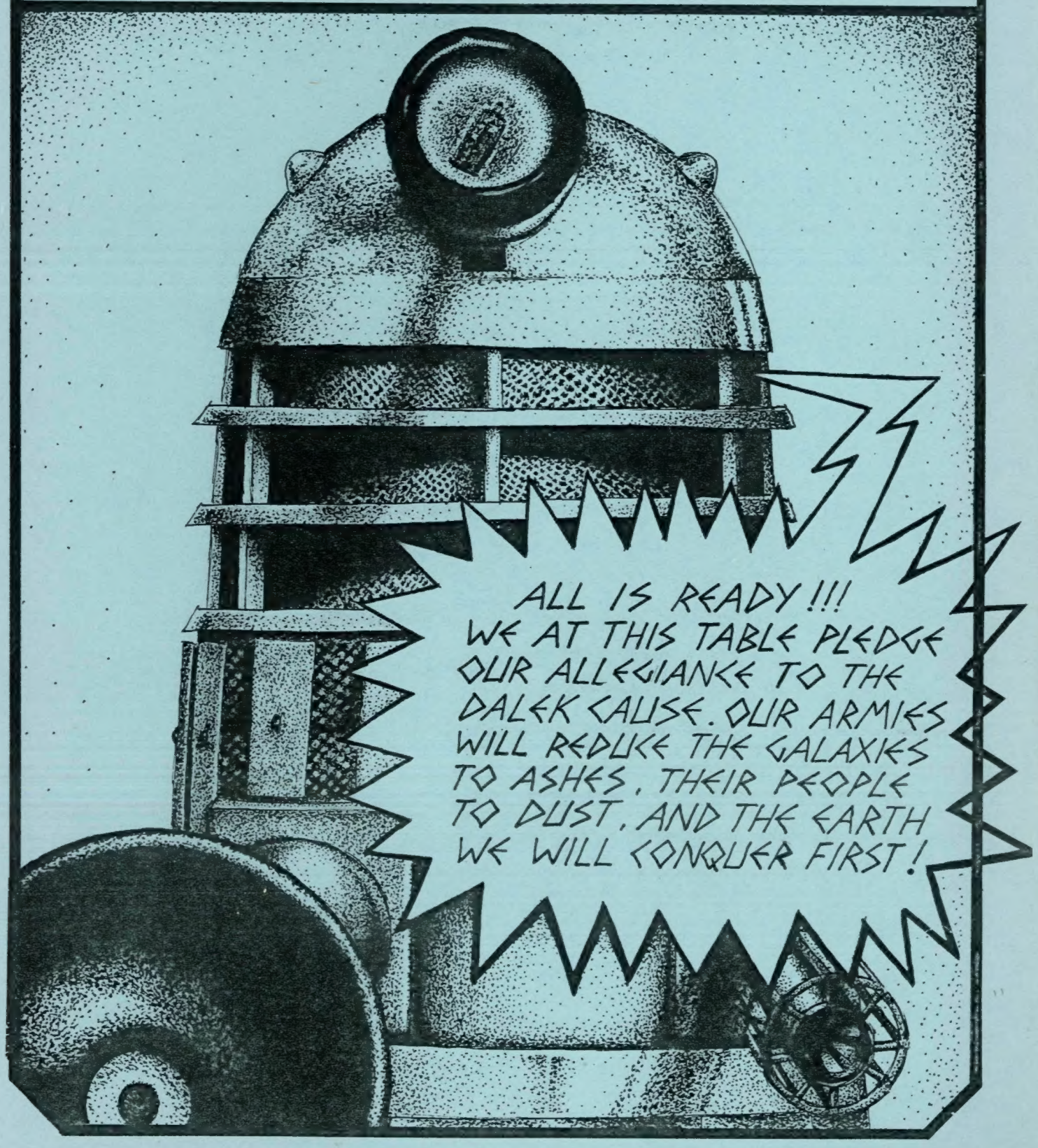
DOCTOR WHO

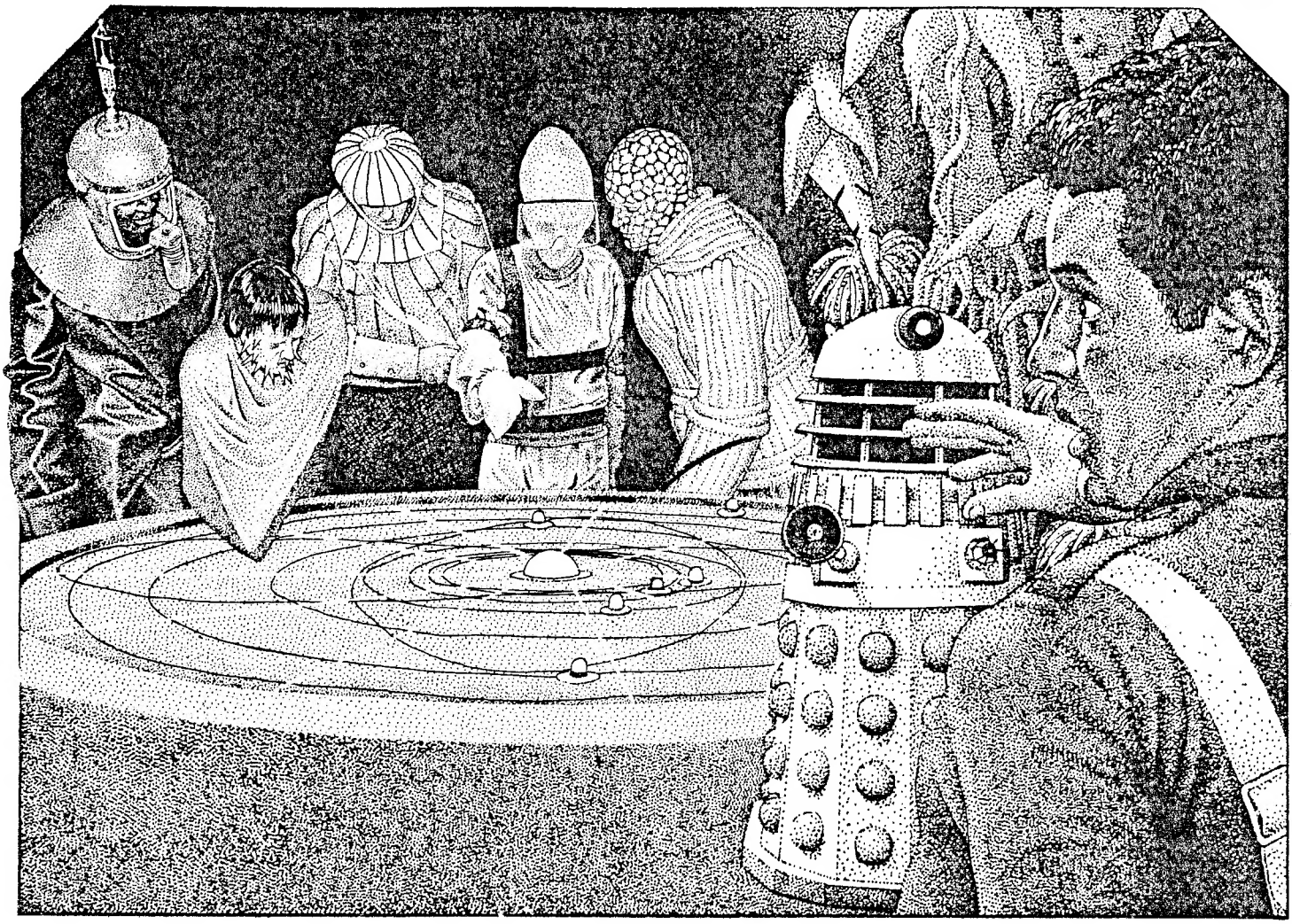
SERIAL T/A

MISSION TO THE UNKNOWN

by TERRY NATION

An Adventure in Space & Time


ALL IS READY !!!
WE AT THIS TABLE PLEDGE OUR ALLEGIANCE TO THE DALEK CAUSE. OUR ARMIES WILL REDUCE THE GALAXIES TO ASHES, THEIR PEOPLE TO DUST, AND THE EARTH WE WILL CONQUER FIRST!



An Adventure In ~SPACE AND TIME~

Editor.....Gary Hopkins
Art Supervisor.....Stuart Glazebrook
Cover.....Andrew Martin
Artwork page "19-03"...Anthony Clark
Distribution....'CyberMark Services'

Writers this issue....Jeremy Bentham
Gary Hopkins
Paul Mount
Tim Robins
Trevor Wayne

'DOCTOR WHO' copyright.....BBC
'CMS' copyright.....Jeremy Bentham

'SPACE AND TIME' devised by
Tim Robins and Gary Hopkins

Editorial address..15, Coverack Road
Newport
Gwent
NPT 0DS

All material contained herein is the copyright of the respective author and artist. No attempt is made to supersede the copyrights held by the British Broadcasting Corporation.

On the hostile, jungle-world of Kembel, the bedraggled, disease-ridden, space-suited figure of Jeff Garvey staggers dementedly through the thick, luxuriant undergrowth, thoughts of killing uppermost in his fevered mind...

In a jungle clearing, two other humanoid figures, Captain Gordon Lowery and Marc Cory, work desperately on their damaged space vessel when the figure of their companion, Garvey, staggers into view. To Lowery's horror Garvey is promptly shot dead by Cory. Taking temporary refuge inside the ship, Cory explains the truth about the expedition to Kembel to his 'superior' - and reveals his identity as an agent of the Special Security Service. Cory further explains about the planet Kembel itself, and how the presence of the deadly Varga plants - whose thorns induce dementia, coupled with the lust to kill, before turning the unfortunate victim into another Varga plant - indicates the more sinister presence of the Daleks on the planet. The Varga plants are known only to exist under controlled laboratory conditions on the planet Skaro - the homeworld of the Daleks.

In a massive Dalek city on Kembel, the presence of the humans has not gone unnoticed either, and patrols are despatched to exterminate them.

Cory and Lowery, meanwhile, are fighting furiously to save both their skins as the mobile Varga plants close in. Lowery struggles to repair the ship's transmitter unit, to enable them to send a message across space, warning of the Dalek threat. A large, alien spacecraft passes overhead, confirming their suspicions that the planet is being used as a base by the Daleks; but the Daleks are moving ever closer. They reach and destroy Lowery's space vessel (shattered in the crash-landing on Kembel) and the two survivors flee for their lives.

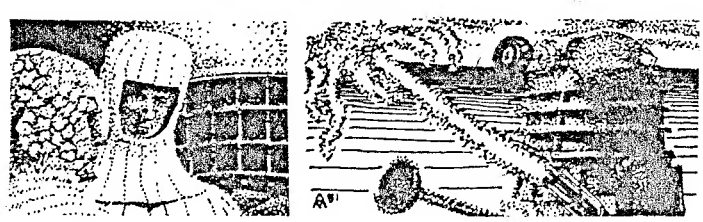
However, the Earthmen's haste proves to be their undoing. Lowery is grazed by a Varga thorn and the rapid metamorphosis begins to overtake him, despite his vain attempts to hide it from Cory. The young S.S.S. agent has managed by this time to get near enough to the Dalek city to hear an announcement over the loudspeaker system, declaring the Daleks' determination to invade the galaxies, and to reduce their planets to ashes.

Cory realises what has happened to Lowery, and has no alternative but to kill him; but time has almost run out for Cory himself. He quickly records a message exposing the Daleks' plans, and attempts to reach the rocket that will shoot the taped message into space. His attempt fails when he collides with a Dalek patrol on his way back to the rocket. Without compunction, their guns blaze away at him...

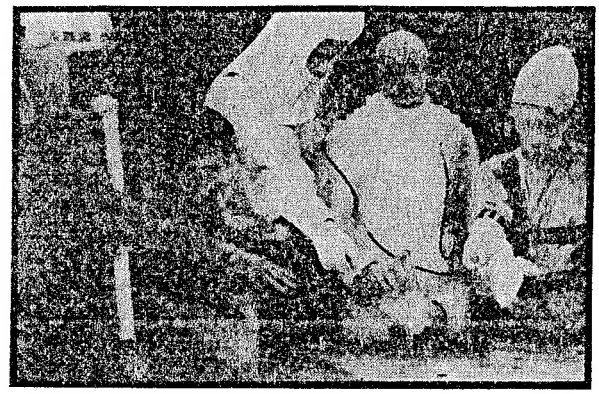
As Cory dies, his recorder containing the vital information, rolls away, unnoticed...

Back in the Dalek base the Great Alliance begins, as the last of the alien ambassadors arrives on Kembel. Around a great astral map, the seven great powers of the outer galaxies join forces with the terrible power of the Daleks; their aim, to invade and conquer the Galaxy; their first target, the planet Earth.

The Daleks' Master Plan is underway...



DRAMA EXTRACT



"Our whole galaxy is to be invaded and destroyed!" Cory broke off, suddenly aware of Lowery's heavily laboured breathing. The blond pilot was staring straight at him, but his eyes were narrowed into tight slits and the mouth was bared into a rictus display of teeth.

"Kill!" he snarled, slowly rising from his seated position into an animalistic crouch.

Cory backed away and undid the clip on his gun-holster. "The Varga?" he asked quietly.

"That's right!" Lowery struck out with his left fist, heavily inlaid now with spreading, white fur. "I must kill...kill...kill..."

With a speed born of practice Marc Cory brought the pistol up to eye-level and fired point-blank with one, fluid motion. The force of the impact jerked Lowery backwards, landing him in an untidy heap amid the dense jungle foliage. The body twitched slightly and then fell still; but Cory knew it was far from over for the creature that had once been a top space pilot. Even as he watched, the spreading fur was engulfing Lowery's arms and legs. Soon he would be a full Varga, and then he would rise again to become an integral part of the Dalek arsenal.

Cory sighed and reholstered his gun. Time was short now and, without Lowery's help, he stood little chance of setting up the rocket launcher before the Dalek patrols located him. Already he could hear movements in the dark undergrowth which sounded slightly more than those made by the planet's natural inhabitants.

Quickly Cory ducked into a thick clump of bushes and unclipped a small, plastic box from his belt. It was the sub-miniature recorder he had intended to shoot into orbit to transmit his warning message to the space powers about the imminent attack on the solar system. Well, perhaps it might never get into orbit, he thought, but at least if the message survived there was a remote chance some friendly ear might hear it. He switched the device on and began speaking in low, urgent tones:

"This is Marc Cory: Special Security Service, reporting from the planet Kembel. The Daleks are planning the complete destruction of our galaxy. Together with the powers of the outer galaxies a war force is being assembled. If our galaxy is to be saved whoever receives this message must relay this information to Earth immediately. It is vital that defence mechanisms are put into operation at once. Message ends."

He pressed the STOP/REWIND sensor and began edging back to the clearing to place the recorder into the nose-cone.

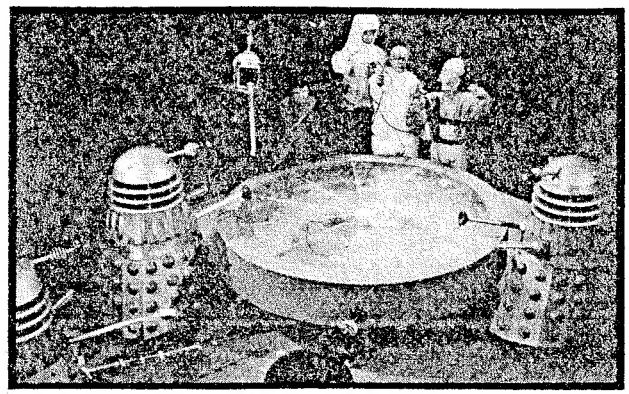
Parting a veil of reeds, he crawled forward, only to find himself staring upward at three patrolling Daleks, their guns pointing down at him. There was no time to run.

"Fire!" commanded the leader. A bright radiation surrounded Cory as the lethal rays seared the life from his body. The corpse dropped to the ground as the beams shut off. "He is dead. Our plans for the galactic conquest are safe. Whatever information he discovered died with him. Return to the city."

As the three machines turned in formation to head back to their base the fender section of one brushed lightly against a small, plastic box - a recorder: intact and undamaged.

STORY REVIEW

Trevor Wayne



"They're back! To any keen follower of Doctor Who's adventures 'they' can mean only one thing: the dreaded Daleks. Wipe them out, destroy them utterly how you will, they still return with mischief in their bloodless hearts, and sooner or later the Doctor and his companions will have to face them again. But today's episode sees no such confrontation - in fact the Doctor does not even appear. It is a hint, a warning of things to come..." Thus, with typical tact, 'Radio Times' blew the gaff on yet another 'Doctor Who' story.

If director Derek Martinus had demonstrated in his first 'Doctor Who' assignment ('Galaxy Four') that he could present a rather average script as a very memorable one, then this time he had the opportunity to give the audience an unforgettable twenty-five minutes from a very simple script. Again the ingredients are mixed in the tried and tested manner, and once again we are dealing with the Daleks, a guaranteed boost to the viewing figures. The action takes place entirely on the hostile planet Kembel; a world space travellers usually avoid - and that is, perhaps, why the Daleks have chosen it as the base for their latest operation - and the scene alternates between the ill-fated Earth expedition crashed in the gloomy, horror-infested jungle and the dark vaults of the Dalek base, where the members of an intergalactic alliance are assembling to plot the destruction of Earth and her colony worlds.

'Mission to the Unknown' draws on the motifs of the popular cinema and television of the day; from the "gothic horror" films being produced, in the main at this time, by the prolific 'Hammer' Film Company (Edward de Souza, who played Marc Cory, the hero of this unique 'one-parter', had also been the hero of two 'Hammer Horrors' in the earlier years of the decade: 'The Phantom of the Opera' and 'The Kiss of the Vampire'), and the equally fantastic world of James Bond and his myriad imitators. (Work on the fourth Bond film was nearing completion at this time.)

The Daleks themselves were a popular motif, as established a part of the 'Doctor Who' "mythology" as the TARDIS, or the crotchety old Doctor himself. They had also branched out on their own in a weekly strip in the popular 'TV Century 21' comic where, without the interference of the Doctor, they were allowed to win. Now, for the first time on television, they were in the same position. It is over a thousand years since their invasion of Earth, but they have not been idle; large-scale military operations have been undertaken in several galaxies, together with diplomatic missions, to forge together a Grand Alliance of the powers of the outer galaxies. The object is the destruction of the Earth and the seizing of her colony planets.

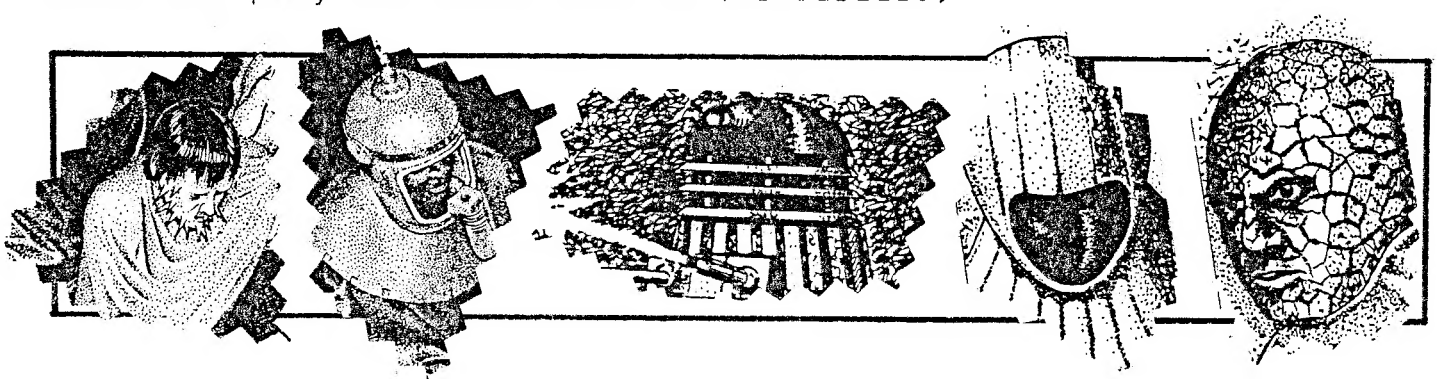
In many respects the Daleks reach their apogee in terms of characterisation at this time. Here they are not simply a mechanical menace with an automatic, repetitious war-cry; but a military and political force, manipulating whole civilisations. The scenes with the alliance gathered around the circular astral map are reminiscent of the much-copied scenes in the Bond films, such as the one in 'Goldfinger' where the villains plot the raid on Fort Knox around a huge model of the site, and where they use 'business', rather than 'criminal', figures of speech. But no matter how the Daleks speak they are visibly unhuman - and inhuman in their activities - and their huge base, dotted with curious apparatus, is made to seem so by the skilful use of black backgrounds, which also lends the place a dark, gloomy and threatening atmosphere; the perfect setting for the Daleks and their hideous allies.

If the Dalek base is a science-fiction "Dracula's Castle", then the admirable jungle set is an excellent substitute for the standard film and television exterior - the pine plantation of Black Park in Buckinghamshire. Densely packed, creeper-infested trees block out most of the light, whilst from the shadows all manner of unearthly screeching and chattering spill forth. Slowly shuffling forward, the spiky, unnatural Varga plants - products of the Dalek laboratories - converge on the clearing made by the crash landing of Lowery's space shuttle. The walking, poisonous 'plants' are of course close cousins of the reknown Triffids, who had made their way rather uncertainly to the cinema screen the year before 'Doctor Who' was first transmitted.

The doom-laden atmosphere of this episode is conveyed to the viewer more effectively with the help of very little dialogue. Cory's mission is clearly doomed; the spacecraft is beyond repair; Lowery breaks off his attempt to make his craft space-worthy in despair, only to see his crewmate, Garvey, shot down by Cory. Cory explains that the other astronaut was infected by the deadly Varga plants and was beyond help and a great threat to the two remaining humans. He reveals his true identity as an agent of the Special Security Service (S.S.S.), and "licenced to kill". Meanwhile, Garvey's corpse is completing the transformation into a Varga and slides away to join the others. Cory explains his belief that the Daleks are using Kembel as a base. "...We had a report from a captain of a spacefreighter that his navigator spotted a ship of a type never before seen in our system. He only saw it for a second, but he gave a good description. What he described was a Dalek spaceship!" If Cory had many other rather contradictory statements to make it is probably just as well the dialogue was kept to a minimum.

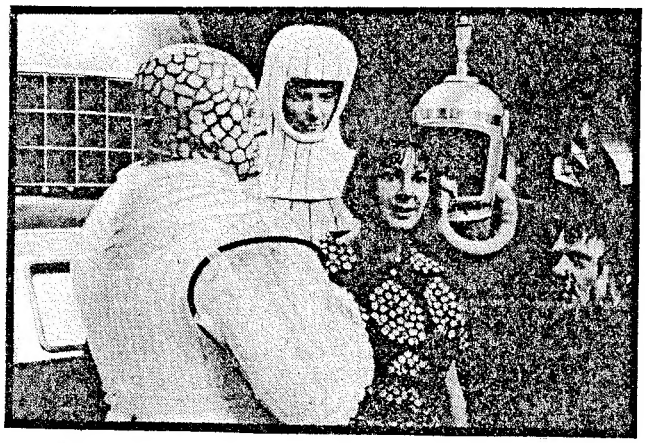
In the closing minutes of the episode Marc Cory, having failed to launch a warning message to Earth, is shot dead by the Daleks. Now they are able to proceed, undisturbed, with their sinister intentions. For those fortunate enough not to have read 'Radio Times' the ending would have come as a surprise; waiting to see when the TARDIS would materialise, only to be presented, after twenty-five minutes, with the closing titles and the bewildering information that next week the TARDIS would carry the Doctor to the ancient city of Troy...

(Edward de Souza's portrayal of Marc Cory lends him a very special status in the history of 'Doctor Who'. Without the presence of the regular cast he is, for one week only, the star of the show and as such allowed access to a privileged gallery otherwise opened only to those who play the title role in the series.)



VERITY LAMBERT

Tim Robins



Trying to assess Verity Lambert's contribution to 'Doctor Who' presents a baffling problem to the most earnest of enquirers. The lady herself appears curiously reticent to recall that era and rumour and counter-rumour abound as Verity Lambert flits about the higher enclaves of television.

Sydney Newman and Donald Wilson are often billed as creators of 'Doctor Who'. However, recent enquiry has revealed that it was Anthony Coburn who thought of Susan as being the Doctor's grand-daughter, and perhaps more...A friend of a friend of a friend of his reports that it was Coburn himself who thought up many of the basic ideas of the series whilst sitting on the toilet! Indeed, this creates the odd but credible image of a strained Australian enthroned in a rather small out-house, desperately wishing the structure was bigger on the inside than out! Perhaps it was Verity who, in the interests of good taste, proposed that the TARDIS should be a Police Box rather than a Water Closet - or perhaps not!

The first season remains a mystery. The Daleks (disliked by many at the BBC itself and loved by the public) at once endangered and saved the series. 'The Keys of Marinus' always appears a hastily written attempt to keep everyone's interest. Only 'The Sensorites', with its ponderous plot, seems to me to resemble the original idea of a 'Doctor Who' science-fiction story.

As science-fiction proved so popular it is hard to imagine how the historical serials lasted so long. Was Verity responsible for their longevity? Again, perhaps...

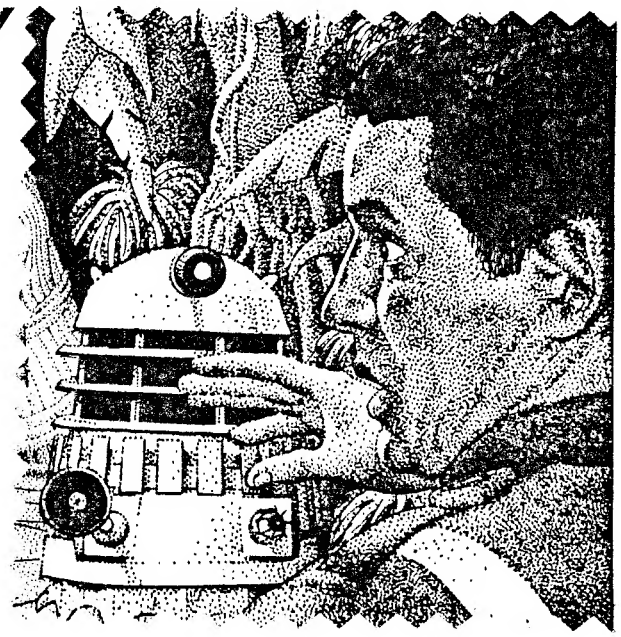
The second season did show an increasing flexibility in the series' format. A change of heart, we have been led to believe, saw the Daleks returning twice to menace the Doctor. With them during this season were even stranger foes; most popularly the Zarbi and the Mechonoids. With this definite shift of emphasis towards science-fiction it's possible, with hindsight, to see the first strong hints that the days of the historical adventures were numbered. Here again, I suspect that Verity Lambert had greater reason to bemoan this loss than anyone else.

The third season began by appearing tired by comparison with the earlier shows. Verity left with 'Mission to the Unknown', handing over the reins of power to a new Producer with strong ideas and a greater sense of direction. At this point, oddly enough, 'Doctor Who' was evolving into the show viewers would come to know and love. So, despite the strong influence of the show's first Producer, it really did seem a good time to ring the changes. Verity Lambert had achieved all it seemed possible for her to achieve with 'Doctor Who'.

However, with the even stronger influence of writers like David Whitaker, Terry Nation and Dennis Spooner, Verity's role in the formation and development of the series seems to have been lost somewhere in the folds of its history. Perhaps by design.

MARC CORY

Jeremy Bentham



Marooned on a hostile planet, with neither of his comrades able to offer much help, Marc Cory battles insuperable odds to fulfil his mission. The audience realises, perhaps before he does, that the tide of battle is rapidly turning against him, and that it's only a matter of time before grim determination to succeed fails before the armoured might of his formidable enemies.

The thirteen episodes of 'The Master Plan' saw the Daleks at the zenith of both their fame and their strength as instruments of terror. To coin the cliche, they were the ultimate evil, and it took very special people to oppose them - people like Marc Cory, and other top agents of the Special Security Service. According to the dialogue a thousand years had elapsed since the Earth was invaded by the creatures from Skaro. That expedition ended in failure for the Daleks, and since then the humans who survived that holocaust have rebuilt their shattered planet and sought means to prevent such a catastrophe ever happening again. The mainstay of that protection is now Earth's space empire; an empire predominantly of trade, we are told. With deep space cruisers as a vanguard, the majority of the fleet are freighters ferrying precious cargoes to and fro along the spaceways - adding to the wealth, power and prestige Earth now represents.

At present no obvious threat to Earth's security is posed and so the battle fleets have no concrete targets. Instead, the integrity of the empire is entrusted to those few with the qualities of the true secret agent. Like a futuristic combination of James Bond and the Special Air Service Cory is a trained killer with a ruthlessly pragmatic mind. He even carries the traditional documentation of the super-spy - the pass with the portentous legend: "Licenced to kill".

We are told Marc Cory acted on a hunch of his own when he commandeered the shuttle craft piloted by Jeff Garvey and Gordon Lowery, and ordered them to fly to Kembel on the strength of an alleged spotting of a Dalek spaceship by a freighter captain. As is his prerogative he offered the men no explanation for wanting to go there and, indeed, only reveals his true identity as an S.S.S. agent to Lowery after he has gunned down Garvey in cold blood following his infection by a Varga plant.

The allusions to the Sixties image of the 007 figure are very strong as we get to know Cory better. Not for one moment does Cory stop to consider any other means of checking the threat posed by the crazed astronaut, Garvey. All that matters is the success of the mission. Even Lowery is spared no compunction when he too begins to feel the effects of the Varga poison. A further shot and Cory's only companion on this otherwise horror-infested world falls to the ground.

Even when the hopelessness of the situation becomes apparent to him, there is no thought in Cory's mind of giving up. With little chance of assembling the rocket launcher before his discovery by the Daleks, Cory calmly dictates his urgent message into a tiny tape-recorder. Nowhere does he display any outward signs of panic or desperation, even when he finds himself staring into the nozzle of a Dalek gun.

technical observations

Serial coded "T/A", 'Mission to the Unknown', is otherwise known by the BBC title of "Dalek Cutaway" intended, as it was, to be a prologue to the epically proportioned story 'The Daleks' Master Plan'.

The history of 'The Daleks' Master Plan', and hence 'Mission to the Unknown', began at a very high level. In an almost unprecedented move Sir Huw Wheldon, then the Director-General of the BBC, commissioned the 'Doctor Who' Production Office to do a "monster length" Dalek story, supposedly because his own mother was a confirmed Dalek fan. Midway through the planning stages of the third season 'Doctor Who' was allocated an extra episode by messrs. Wilson and Newman, and it was decided by Verity Lambert, Donald Tosh and "trailing" Producer John Wiles to use this as an extended prologue to the scheduled twelve-week Dalek serial. This somewhat late provision of an extra episode presented the Production Office with some problems, in that the regular cast (Hartnell, O'Brien and Purves) had been allowed a week's holiday over the period when 'Mission to the Unknown' would have to be recorded (6th. August, 1965). Thus they elected not to call them in, and instead based the entire episode around Edward de Souza's character of Marc Cory.

To avoid taxing further the already heavily committed production team for 'The Daleks' Master Plan' the job of recording 'Mission to the Unknown' was given to the team handling 'Galaxy Four', under director Derek Martinus. The only addition to the crew for 'Mission to the Unknown' was designer Ray Cusick, who was brought in out of necessity to supply early some of the 'Master Plan' sets and models.

The jungle set itself was designed by Richard Hunt. Ray Cusick supplied the interior set for the Dalek base, the exterior mock-up of Cory's craft and the models of the Dalek base and the spacecraft from Gearon. He also designed and built the rocket launch ramp and the small rocket itself, which was intended to shoot Cory's distress message out into space.

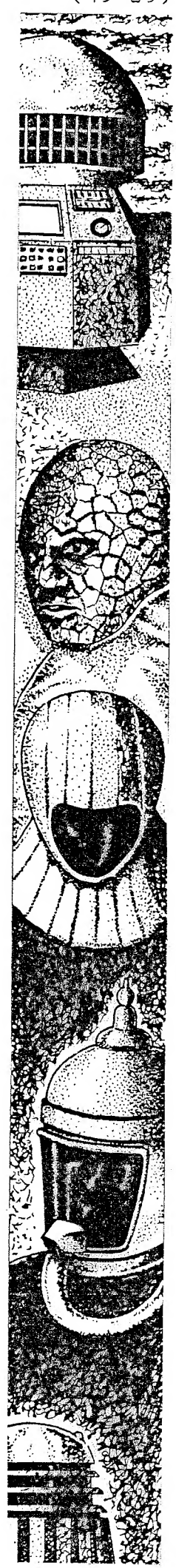
An expensive overhead for this production was the provision for costumes and make-up as handled, respectively, by seasoned 'Doctor Who' "veterans" Daphne Dare and Sonia Markham. In addition to the Special Security Service uniforms Daphne Dare had to create a whole range of different costumes for the seven named delegates to the Grand Alliance (although Mavic Chen from Earth did not appear in 'Mission to the Unknown') plus three Varga plant costumes. Although most of the non-speaking artists playing the aliens had some make-up applied to them the major operations were performed on Robert Cartland, who played Malpha in this episode, and Ronald Rich, who took the part of Trantis, likewise only for this one episode.

All the aliens were named according to the lectern each stood behind at the beginning of the conference. Beaus was the tall, pine tree-shaped creature; Gearon had the egg-shaped head; Warrien wore a cowled hood; while Sentreal was dressed in a dark pressure-suit.

The reprise from the last episode of 'Galaxy Four' did not feature any of the regular companions; only the scene of Jeff Garvey scrambling through the jungle. Even so, the credits at the end of the episode still began by listing William Hartnell as Doctor Who. The characters of Steven and Vicki were not mentioned.

No specially composed incidental music was written for this episode - in fact no music was featured whatsoever. Aside from the jungle radiophonic effects, realised by Brian Hodgson, the only music links and effects were some stock orchestral "synchrostings" composed by Trevor Duncan.

This was Verity Lambert's last story as Producer of 'Doctor Who' before she was moved on to do her next series for BBCtv, 'Adam Adamant Lives', starring Gerald Harper. Producer-elect, John Wiles had trailed Verity Lambert since 'The Time Meddler' and took over proper with 'The Myth Makers'.



PRODUCTION CREDITS

~ Compiled by Gary Hopkins ~

SERIAL "T/A" ONE EPISODE BLACK AND WHITE

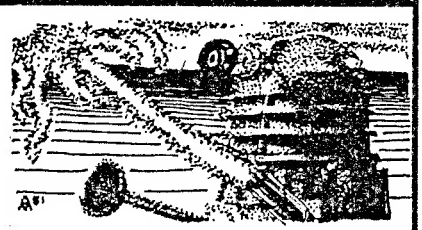
"MISSION TO THE UNKNOWN" - 9th. October 1965

CAST

MARC CORY.....EDWARD DE SOUZA
JEFF GARVEY.....BARRY JACKSON
GORDON LOWERY.....JEREMY YOUNG
MALPHA.....ROBERT CARTLAND
TRANTIS.....RONALD RICH
DALEKS.....ROBERT JEWELL
KEVIN MANSER
JOHN SCOTT-MARTIN
GERALD TAYLOR
DALEK VOICES.....DAVID GRAHAM
PETER HAWKINS
VARGA PLANTS.....TONY STARN
ROY REEVES
LESLIE WEEKS
PLANETARIANS.....JOHNNY CLAYTON
PAT GORMAN
SAM MANSARY
LEN RUSSELL

CREW

PRODUCTION ASSISTANT..ANGELA GORDON
ASSISTANT FLOOR MANAGER
MARJORIE YORKE
COSTUME SUPERVISOR.....DAPHNE DARE
MAKE-UP SUPERVISOR....SONIA MARKHAM
STORY EDITOR.....DONALD TOSH
DESIGNERS.....RICHARD HUNT
RAYMOND CUSICK
PRODUCER.....VERITY LAMBERT
DIRECTOR.....DEREK MARTINUS



1 5.50

THEY'RE back! To any keen follower of Dr. Who's adventures 'they' can mean only one thing: the dreaded Daleks. Wipe them out, destroy them utterly how you will, they still return with mischief in their bloodless hearts, and sooner or later the Doctor and his companions will have to face them again. But today's episode sees no such confrontations—in fact the Doctor does not even appear. It is a hint, a warning of things to come.

The setting is the planet Kemble, whence information of mysterious happenings has reached the Space Special Security Service. Agent Marc Cory is despatched there to investigate, but almost at once disaster strikes: his crew are cut down one by one by the alien horrors which infest the place. However, what he discovers is of vital importance for the future of Earth: the Daleks, controlled as ever by the Dalek Supreme, are present in force on Kemble, and their intention is to attempt once more the destruction of their old opponents . . .

The story, called 'Mission to the Unknown,' is written by **Terry Nation** who is of course the 'father' of the Daleks and the author of all the *Dr. Who* adventures in which they appear. Special Space Agent Marc Cory is played by **Edward de Souza**, better known in an earthly existence as the Starlings' cheery friend in *The Marriage Lines*. The spine-chilling voices of the Daleks are once again those of **David Graham** and **Peter Hawkins**.

5.50

DR. WHO

An adventure in space and time starring

WILLIAM HARTNELL *as* Dr. Who

and

MAUREEN O'BRIEN, PETER PURVES

☆

Mission to the Unknown

by TERRY NATION

With allies from other galaxies the Daleks prepare their Master Plan.

Jeff Garvey.....BARRY JACKSON
Marc Cory.....EDWARD DE SOUZA
Gordon Lowery.....JEREMY YOUNG
Malpha.....ROBERT CARTLAND
Dalek voices
DAVID GRAHAM, PETER HAWKINS
Dalek operators
ROBERT JEWELL, KEVIN MANSER
JOHN SCOTT-MARTIN, GERALD TAYLOR
Title music by RON GRAINER
with the BBC Radiophonic Workshop
Designers.
Richard Hunt, Raymond Cusick
Producer, VERITY LAMBERT
† Directed by DEREK MARTINUS

See page 3